



SAZUKA
THEATRE

2014-2015
SEASON

THE (curious case of the) WATSON INTELLIGENCE

Off-Broad Street Theater
NOVEMBER 5 - 23, 2014

by
MADELEINE GEORGE
directed by
ALLISON HEISHMAN

Kevin Glaccum

Producing Artistic Director

AZUKA THEATRE

presents

**THE (curious
case of the)
WATSON INTELLIGENCE**

by

MADELEINE GEORGE

Starring

**DAVID BARDEEN* CORINNA BURNS
GRIFFIN STANTON-AMEISEN**

Scenic Design

DIRK DUROSSETTE

Lighting Design

CHRIS HALLENBECK

Costume Design

JANUS STEFANOWICZ

Sound Design

LARRY FOWLER

Properties

AVISTA CUSTOM THEATRICAL, LLC

Dramaturg

SALLY OLLOVE

Production Manager

MIKE TRONCONE

Production Stage Manager

LAUREN TRACY

Directed by

ALLISON HEISHMAN

2014 Pulitzer Prize Finalist & Philadelphia Premiere

November 5 – 23, 2014

Azuka Theatre is a 501(c)(3) Not for profit organization

The (curious case of the) Watson Intelligence is presented by special arrangement with Samuel French, Inc.

Production Sponsor: The Goldenberg Group & People Helping People Foundation

Media Sponsor: Geekadelphia



CAST

MerrickDavid Bardeen*
ElizaCorinna Burns
WatsonGriffin Stanton-Ameisen

**Member of Actors' Equity Association*

Time:

Simultaneously: March 1876, the date of the first voice communication by wire. March 1891, shortly after Watson's return to Baker Street. March 1931, Watson's interview at Bell Labs. February to April 2011, the week of Watson's Jeopardy! tourney, and after.

There will be one 15 minute intermission.

Please turn OFF all electronic devices prior to the performance. Photography or recording of this production, including cell phones, is strictly prohibited.



The noted Actors in this production are members of Actors' Equity Association, the union of professional Actors and Stage Managers in the United States.



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Azuka Theatre is a proud participant in the Barrymore Awards for Excellence in Theatre, a program of Theatre Philadelphia.



Azuka Theatre is an Associate Member of the National New Play Network (NNPN).

A NOTE FROM THE DIRECTOR

"It is always a stroke of luck to connect with one another, even briefly. Even if the outcome is difficult. Connection isn't elegant, or precise, or rational. But it's our fate to be bound up with one another, isn't it."

- *The (Curious Case of the) Watson Intelligence*, Madeleine George

These words come late in our play, but the ideas resonate through each scene from the beginning. It speaks to the very heart of all that is wrong with The Age of Loneliness that we as a culture seem to be wading into.

Connection without risk. It's what all our social media apps from Facebook to OkCupid to Instagram provide. Through these various portals we are able to "connect" with friends and family, potential lovers, all in a controlled yet removed environment. We carefully craft a texted response or an email in lieu of sitting down for a meeting or conversation. We message someone on a dating site instead of asking them out in person - it's low risk. It's no risk.

What is it they say though, no risk, no reward? In shielding our true, messy, boring, awkward, brutal, and wonderful selves behind carefully crafted social media images we are losing out on the adventure of being truly known, and the chance to know one another. It is of course this very need to connect that drove the development of the technologies we are now so dependent on - the telephone, the internet, both born of the need to connect with and learn from the people around us.

In a world where Google and Amazon use their complex algorithms to give us 'exactly what we need' and where Siri is always at hand to answer our questions, where the desire to watch an entire season of television in one sitting has become the norm and recent studies put forth the alarming statistic that on average Americans spend half their day (as in TWELVE HOURS) staring at some kind of screen - we need to ask ourselves, what's more important, our internet connection or the human one?

A handwritten signature in black ink, reading "Allison". The script is fluid and cursive, with a large initial 'A' and a long, sweeping tail on the 'n'.

— Allison Heishman

DRAMATURGICAL NOTES

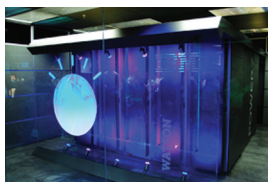
Watsons Throughout History



Dr. John Watson (1887): Dr. John Watson was created by Sir Arthur Conan Doyle. In need of a roommate, Dr. Watson moves in with the famous detective, Sherlock Holmes. He begins documenting Sherlock's cases to much popular acclaim, and becomes Holmes's trusted sidekick. While a doctor, Dr. Watson's intellect pales in comparison with Sherlock's. *Photo credit: Dr. Watson (left) and Sherlock Holmes, by Sidney Paget.*



Thomas A. Watson (January 18, 1854 – December 13, 1934): Alexander Graham Bell's assistant, he is best known as the recipient of the famous first telephone call in 1876 when he was 22, which Watson remembered as "Mr Watson, come here! I want you." Later, having moved on through other careers, Watson again received a first call from Bell, in 1915, the first transcontinental telephone call. *Photo credit: Watson in his later years, holding Bell's original telephone.*



Watson (2011). Watson is an artificially intelligent computer system, best known for competing on Jeopardy in 2011. Developed by IBM, Watson was named for IBM's first CEO, Thomas J. Watson (not to be confused with Bell's assistant). Watson was particularly designed to compete on Jeopardy, to demonstrate the advanced

natural language processing, information retrieval, knowledge representation, automated reasoning, and machine learning technologies as they related to a question-answering computing system. Watson won the \$1 million first prize. While Watson had some advantages, it was at a significant disadvantage when trying to parse context clues. *Photo credit: Watson.*

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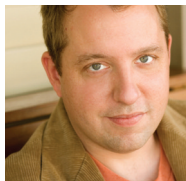
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WHO'S WHO



David Bardeen (Merrick)

David is thrilled to be working at Azuka Theatre for the first time. Theatre: Yale Rep., South Coast Rep., Walnut Street Theatre, Independence Studio on 3, Arden Theatre, Wilma Theatre, Lantern Theatre, InterAct Theatre (2001 Barrymore Award, Supporting Actor in a Play for *It's All True*), Theatre Horizon, Eclectic Theatre Co., Delaware Theatre Co., Boarshead Theatre, Totem Pole Playhouse, Dorset Theatre Festival, Hedgerow Theatre. TV: *Weeds*, *Medium*, *Numb3rs*, *Related*, *Dirty Sexy Money*. Film: *Cherchez La Femme*, *The Dismissal*, *Seduction of the Will*. David received his MFA from the Yale School of Drama. Thank you to Allison, Kevin, Lauren, and Jeff. Next up: *The Taming of the Shrew* at the Lantern Theatre.



Corinna Burns (Eliza)

Corinna is thrilled to be working with Azuka again on this fantastic play. Previous Azuka credits include *Neighborhood 3: Requisition of Doom*, *An Artist's Workshop*, and *Polaroid Stories*, from back in the early days of the company. She's appeared most recently in *We Can All Agree To Pretend This Never Happened*, by local playwright Emma Goidel, as part of Tiny Dynamite's A Play, A Pie, and A Pint series, as Banquo in *Macbeth* for Revolution Shakespeare and in *99 Breakups* with Pig Iron Theatre Company. Other favorite productions include *Pay Up!* and *Isabella* (Pig Iron), *Pumpgirl* and *Little Gem* (Inis Nua Theatre Company), *The English*

Bride (Theatre Exile), and *August: Osage County* (Arden Theatre), among others. Next up: *Long Live The Little Knife* with Inis Nua Theatre Company.



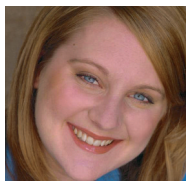
Griffin Stanton-Ameisen (Watson)

Griffin is super excited to making his Azuka debut on this killer play! Griffin is a Philly based actor, teaching artist, and producer. Recent credits include: Macduff in Revolution Shakespeare's *MacBeth*, of which he is the founder and Artistic Director, Hamlet in Delaware Shakespeare Festival's *Hamlet*, and Older Actor in Egopo Classic Theatre's *Gint*. Education: BA in Theatre from Temple University and MFA in Performance from the University of Nevada, Las Vegas. www.griffinsa.com. Cheers to Alli and CBurns for two in a row! And always love to Dae!



Madeleine George (Playwright)

Madeleine's play *The Most Massive Woman Wins* premiered as part of the Young Playwrights Festival at the Public Theater in 1994. Since then, her plays, including *The (curious case of the) Watson Intelligence*, *Seven Homeless Mammoths Wander New England*, *Precious Little*, and *The Zero Hour*, have been produced and developed by Playwrights Horizons, 13P, Clubbed Thumb, Soho Rep, New York Theatre Workshop, Manhattan Theatre Club, Berkeley Rep and Shotgun Players in Berkeley, City Theatre in Pittsburgh, About Face Theatre in Chicago, Two River Theater Company in New Jersey, and the O'Neill Playwrights Conference, among other places. She has received a MacDowell Fellowship, the Princess Grace Playwriting Award, and the Jane Chambers Award, as well as commissions from Manhattan Theatre Club, Playwrights Horizons, and Children's Theatre Company in Minneapolis. *Seven Homeless Mammoths...* was a finalist for the Susan Smith Blackburn Award; *The Zero Hour* was a finalist for the Lambda Literary Award. Madeleine is a resident playwright at New Dramatists, an alum of the Soho Rep Writer/Director Lab and the Lark Playwrights' Workshop, and a founding member of the Obie-Award-winning playwrights collective 13P (www.13p.org). She lives in Brooklyn.



Allison Heishman (Director)

Allison is the Artistic Associate at Azuka Theatre, as well as a freelance director. With Azuka: *the terrible girls* (2011, WP) and *Skin & Bone* (2014, WP), *Failure: A Love Story*, *Hazard County*, *Azuka One-Acts*. Other credits: *Macbeth* (Revolution Shakespeare), *Rabbit Hole* (Arcadia), *No Reservations* (PNAA Productions, WP), *Sex, Drugs, Rock & Roll* (Plays & Players), *Pinkalicious* (Walnut Street Theater, Kids' Series), *A Respectable Widow Takes to Vulgarly*, *Spacewang* (Tiny Dynamite). She has written and directed for Theatre Programs at the National Constitution Center, and is directing *Living News* this upcoming season. She has loved working on *The*

(curious case of the) Watson Intelligence with this amazing team, huge thanks to Kevin for being the wind beneath my wings and her family for their unceasing support and love. Up next: *Eurydice* (Ruhl, at Arcadia).

Dirk Durossette (Scenic Designer)

Credits include Amaryliss Theater Company, Azuka Theatre, Act II Playhouse (*Any Given Monday*-World Premiere), Enchantment Theater Company, Theater Exile, 1812 Productions (*First Day of School*-Philadelphia Premiere), Freedom Theater, InterAct Theater Company, Lantern Theater (Barrymore Nomination- *Skylight*), Painted Bird Productions (*A Few Small Repairs*-World Premiere), The Wilma Theater (*Leaving*— Associate Designer-American Premiere), Temple Opera Theater, University of the Arts, Peabody Institute (Baltimore), West Chester University, Villanova University. M.F.A Temple University.

Chris Hallenbeck (Lighting Designer)

Chris is pleased to be lighting his third show with Azuka. He currently serves as the Assistant Master Electrician at People's Light & Theater Company. Chris lives in Philadelphia, and has worked with Plays & Players, Shadowland Theater, and the Walnut Street Theatre. Love to his family, L&D, Lauren, & the Bug. MFA Temple University.

Janus Stefanowicz (Costume Designer)

Janus is happy to be designing for Azuka Theatre. She has designed for numerous theatre companies in NYC and Philadelphia. Janus is the resident Costume Designer and shop manager for Villanova University's Theatre Department. Since 1996, she has been nominated for 16 Barrymore Awards and has won three: the 2006 Barrymore Award for Best Costume for *Intimate Apparel* at Philadelphia Theatre Co., the 2003 Barrymore Award for *Big Love* and 1998 Award for *On The Razzle* both at the Wilma Theater.

Larry Fowler (Sound Designer)

Larry has enjoyed working as a sound artist (DJ, Designer, Engineer) in the Philadelphia area for a number of years. He is honored to share and build with the talented artistic team and crew on this project. Theatre companies he has designed for include, Simpatico Theatre Project, Plays and Players, Camden Repertory Theatre, New Paradise Labs, Arden Theatre, Flashpoint Theatre, Theatre Horizon, Act II Playhouse, The Wilma and the The University of The Arts where he is a faculty sound design lecturer. Larry is also a radio broadcast producer and board op for Radio One, Inc. Love to M.O.L.

Avista Custom Theatrical, LLC (Properties)

Owned by Jennifer Burkhart and Amanda Hatch, Avista was founded in 2007 as a properties design and construction firm. Avista specializes in custom prop construction, upholstery, soft goods construction, and also owns a 7,000 square foot rental house in Norristown filled with props and lighting equipment. Avista's work has been seen at Azuka Theatre, Flashpoint Theatre, Theatre Horizon, Mauckingbird, Act II Playhouse, Theatre Exile, Bristol Riverside Theatre, Temple University, Burlington County College and Drexel University. Avista is in its fourth season as resident prop team at 1812 Productions and its seventh season at InterAct Theatre. Please visit avistacustom.com.

Sally Ollowe (Dramaturg)

Sally is the Resident Dramaturg at Azuka Theatre. She has dramaturged locally for Arden Theatre Company, The Bearded Ladies Cabaret, Gas & Electric Arts, and Theatre Exile and nationally at the American Repertory Theatre, Signature Theatre Company in New York, and Untitled Theatre Company #61 among others. Sally also teaches at Rowan University and holds an MFA in Dramaturgy from the MXAT/ART Institute for Advanced Theatre Training at Harvard University. Thanks to Kevin and the Azuka family.

Lauren Tracy (Stage Manager)

Lauren is excited to be returning to Azuka for her fifth season! She has stage managed *Skin & Bone*, *Dutch Masters*, *Everyone & I*, *Pookie Goes Grenading*, *Hope Street and Other Lonely Places*, *Act A Lady*, *the terrible girls*, and *Neighborhood 3: Requisition of Doom* for Azuka. Other stage management credits include: *Macbeth* (Revolution Shakespeare); *Twelfth Night* (Commonwealth Classic Theatre Company); *Sex, Drugs, and Rock & Roll*, *The Disappearing Quarterback*, *Marcus*, and *Bloody Bloody Andrew Jackson* (Plays & Players); *8 Stops* (Kimmel Center); *No Reservations* (PNAA); *Les Miserables* and *West Side Story* (Wyoming Seminary's PAI); and *A Christmas Carol* (Walnut Street Theatre). She also serves at the Production Manager for Plays & Players Theatre and Cheltenham High School. She's a graduate of Syracuse University's Stage Management program. Thank you to her friends, family, and Andrew for all of their support.

Mike Troncone (Production Manager)

Mike holds a B.A. in Theatre - Design/Technology from DeSales University and currently resides in Philadelphia. Mike has worked as a Production Manager, Technical Director, Designer, Consultant and Technician for numerous companies including Azuka Theatre, Theatre Exile, Philadelphia Theatre Company, BRAT Productions, Walnut Street Theatre, The Arden, Philly Fringe Arts, Bristol Riverside Theatre, Pig Iron Theatre Co, The German Society of Pennsylvania and many more. Some of his favorite productions include *the terrible girls* (Azuka - Technical Dir.), *knives in hens* (Exile - Technical Dir.), and *Old Wicked Songs* (Bristol Riverside Theatre - Sound Designer). He is extremely excited to be taking the Azuka production reins from his friend and mentor Terry Smith for many seasons to come. Love to Julia.

Michael Kerns (Technical Director)

Michael is the Technical Theater Director at Germantown Friends School (GFS) here in Philadelphia. This is his 3rd collaboration with Azuka Theatre and his first as the TD. He also works as the TD for Mazeppa Productions in the summer and runs a camp (Summer Backstage) out of GFS for local high schoolers which involves an in-depth exploration of various forms of stagecraft. He is still working out the logistics for summer 2015, but hopes this year to focus puppetry and puppet construction. Michael would like to thank his gorgeous and supportive wife for giving him the focus and drive to achieve all his goals.

Lena Barnard (Assistant Stage Manager)

Lena Barnard is a recent graduate of Bryn Mawr College and works as a stage manager, playwright and dramaturge in the city. She has been an assistant stage manager here at Plays & Players, Azuka, Commonwealth Classic Theater and Shakespeare in Clark Park. She is a member of the Foundry.

Ben Levan (Master Electrician)

Ben is excited to return to Azuka for his second show. He was the Master Electrician for the 2010 production of *Neighborhood 3: Requisition of Doom*. Recent credits include the lighting design for *Quills* at Luna Theater Company and M.E. for *A Child's Christmas in Wales* at Lantern Theater Company.

Johanna Austin (Production Photographer)

Johanna of AustinArt has had the pleasure of working with Azuka since she fell in love with them and their *Nerve* (April 2010 production). For 14 years Johanna has been exploring her perceptions of the world through photography. She hones her sense of composition by focusing on the essence of what she sees, and presents it with a fresh eye. Johanna specializes in creating dynamic, vibrant images in low-light atmospheres of performance venues of all kinds. Although she shoots everything, her photography is inspired by a desire to create a still life out of performance art. She thrives on constructing images that would otherwise be forgotten, and often, not even seen at all. With her calm, unobtrusive presence, clients find her to be a joy to work with as she captures the energy and spirit of the moment. Check out her portfolio here: www.austinart.org

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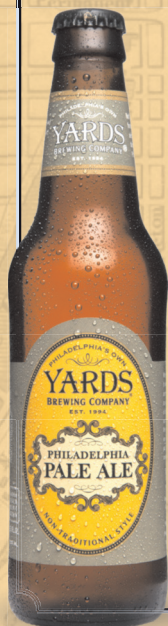
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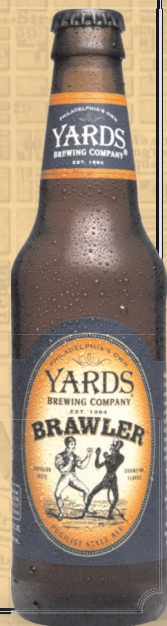
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PAST SEASONS

2013-14

NPTigers Be Still**

by Kim Rosenstock

***Skin & Bone**

by Jacqueline Goldfinger

****Dutch Masters**

by Greg Keller

2012-13

NPT†Failure: A Love Story

by Philip Dawkins

***Everyone and I**

by Elizabeth Scanlon

Co-Produced with The Philadelphia International Festival of the Arts

***Pookie Goes Grenading**

by J.C. Lee

2011-12

NPHazard County**

by Allison Moore

***Hope Street & Other Lonely Places**

by Genne Murphy

****Act a Lady**

by Jordan Harrison

2010-11

****Neighborhood 3: Requisition of Doom**

by Jennifer Haley

***the terrible girls**

by Jacqueline Goldfinger

2009-10

****Nerve** by Adam Szymkowicz

****The Long Christmas Ride Home**

by Paula Vogel

2008-09

****Kid Simple** by Jordan Harrison

***Whiskey Neat** by Bruce Walsh

2007-08

***Sweetie Pie** by Madi Distefano

Hedwig and the Angry Inch

by John Cameron Mitchell

music & lyrics by Stephen Trask



Everyone and I (2013)



the terrible girls (2011)



Hedwig and the Angry Inch (2008)

2006-07

***Azuka One-Acts** by various

†Twas the Night by Veronica Griego

Two Rooms by Lee Blessing

Co-Produced with Blue Ridge Theatre Festival

2005-06

***†Twas the Night** by Veronica Griego

***The Boys** by Kris Elgstrand

2004-05

****Laura's Bush** by Jane Martin

****Four** by Christopher Shinn

2003-04

***An Artist's Workshop**

conceived and created

by Alden Moore

written by Raelle Myrick-Hodges

2001-02

****Sincerity Forever** by Mac Wellman

****Friends** by Kobo Abe

2000-01

****Polaroid Stories** by Naomi Iizuka

1999-2000

***Trouble With Bohemia**

by Raelle Myrick-Hodges

Metamorphosis by Franz Kafka

adapted by Steven Berkoff

1999

***La Rue des Faux** by Raelle Myrick-Hodges

adapted from James Baldwin's

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Candice Yarde
Anonymous
Neighbors Productions

(List complete as of
February 25, 2014)

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